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# MUSICKER'S REVIEW

DEVOTED TO MUSIC AND ART.

Vol. VIII.

JANUARY, 1885.

No. 1.

## ORGAN PLAYING.

IT is not to be denied that organ playing now-a-days has lost much of its old dignity—so beffing the noble and majestic character of the instrument. The organists of to-day strive for effect. They treat the organ as a secular orchestra, and the music performed in the churches is purely whatever, and but little skill are required for this style of church music, which appropriates the popular airs of the day, whether amateur or otherwise, and turns them up in a cheap arrangement, much resembling the cheap-trap fancies of fashionable piano-forte scribblers, for the beginners or moderately advanced pupils. In the time of Bach and Handel these things were different. Composers of their school were drawn from inspiration, and laid at the foot of the altar the best fruits of the most serious and persevering study. The art of putting up a strain of melodies to please the popular taste of fashion congregated never entered their minds. Their deepest and most pious convictions were their only guides, and their modesty and innocence of the world, in coming into contact with it, culminating in Bach's economy of resources, made them masters of such skill that even the best among us of to-day look up to these grand old minds and reverence them something more than we do our own attainable. Can anything surpass the beautiful compositions of Bach and Handel upon the organ? Are they not as fresh and lovely in spirit, and as varied and interesting as any composition of ours if they presented a *future* development instead of one of the past? But the modern organist shrinks from them because they are too difficult, and because he has not learned to learn, and has learned fast and too superficially. The necessity to make money as easily and as quickly as possible has corrupted the purity of the art, and he makes it a study to please the public, instead of educating and elevating their taste and connoisseurship in its noblest forms. That there are exceptions among the musicians of the day, we gladly admit. But enough of fainting with circumstances and sets, which, for the most part, being unavoidable. We will take things as they are, just now and devote the remainder of our article to the correct manner of playing the organ, and using its stops, voices, and keys, in accordance with either modern or classical style of composition. The study of the organ comprises three distinct and important divisions:

1. The management of the keyboard, or education of the fingers to the correct organ touch.
2. The judicious and tasteful use of the stops.
3. The skilled use of the pedals.

## MANAGEMENT OF THE KEYBOARD.

Many people suppose that piano and organ playing interfere with each other, and that one is apt to spoil the other. This is not the case so long as either is played exclusively. If the student of both is kept up the two may be combined. The basis of touch in each instrument is the *legato* style. Both organist and pianist should strive to attain it in *perfection*. There are three ways of playing the organ being the keys, which are used according to circumstances and the requirements of the case. 1. By carefully reaching from key to key, and in that manner joining the notes together. 2. By judiciously closing the fingers upon sustained keys; 3. By such quick resort from any given place to any other near or distant, that no appreciable disconnection is perceptible. In the first or legato style the student must learn down to the complete and full value of the notes the fingers and hand being displaced to the next position, at a single stroke and with the utmost

rapidity, security, and neatness. This method is especially useful in the playing of entire chords.

A short, snappish touch is death to all good organ playing, and organists should be careful to avoid the misuse of this style. In playing the piano and organ differ essentially from each other. The responsiveness of the piano, especially when the pedal is taken, is such that the most rapid and energetic touch is produced by a clear, sharp, and well formed tone, even though it be of pianissimo quality. On the organ more time is required for the production of tone, and therefore a very short and snappy touch may be fatal. It should therefore be safely laid down as a law in organ playing that the *staccato* must never exceed the *moderately sharp* quality. There is another essential difference between the two instruments. On the piano tones may be modified by pressure, and may be held at will by greater or less application of force. On the organ, power of tone is exclusively regulated by the number of pipes sounding, and the organist cannot, therefore, constantly masking and fashioning the tone, and must therefore constantly modify the application of force, the organist invariably striking with firmness and a certain amount of quick force, and then holds down the keys at bottom-pressure.

## THE JUDICIOUS AND TASTEFUL USE OF THE STOPS.

Space will scarcely permit more than a very general treatment of this part of our subject, enough however, can be indicated to safely guide the intelligent reader.

The stops of an organ, no matter how small or large the organ, must be regarded 1. In the light of a distribution of forces; 2. In their variety of color for special uses; 3. In their difference of quality of a clear, open, subdued, penetrating, full, etc., tone, and 4. In their relations of pitch. When the organist has become fully acquainted with the resources of his instrument and understands clearly what the requirements of each stop are, he will know how to make an advantageous choice of stops. If he accompanies a quartette of voices, he will take care to support them well without overpowering them, or overbearing them in degree, and without interfering with the clearness, precision, purity, and comfort of their singing. A grander and more majestic treatment may be required when he accompanies a chorus, while a more or less subdued manner is required when he supports a solo singer. In all these different cases a proper distribution and balance of forces is effected. To accomplish this the stops must be correctly combined in regard to the pitch, and the force of each combination (with rare exceptions) demands a sufficient and palpable amount of force in the way of eight-foot stops, (one or more), which represent the basses, and the principal, and the piano. To these may be added one or more four-foot stops to add brightness, color, brilliancy or expression. Higher-pitched stops may be added to the organ, but the stops must be small. These must never be made prominent, but the same general rule applies to all stops higher than four-foot pitch.

Composers of every country and class of stops, good taste demands that the solid qualities of diapason and principal should form the groundwork of all usual combinations. Fancy stops may occasionally have the upper hand, but they are generally better suited to composition with the former.

Whether the total effect of the organ shall be subdued, clear, gentle and humble, or penetrating, bold and majestic, depends entirely upon circumstances, and the skill of skill will have no difficulty in selecting suitable registers.

## THE SKILLED USE OF THE PEDALS.

To attain skill upon the pedals, the student should from the beginning accustom himself not to look at the pedal keys, but rather pull out one

of the pedal-couplers, and look at the manual. Then he can also dispense with that assistance. The pedals may be practiced alone half an hour or more each day. Then, after a few weeks, in conjunction with the left hand alone taking care to choose those exercises in which the right part will differ essentially from that of the manual. After some ease has been attained in this, both hands may be practised, supported by the pedals, under the rule that the right hand, in the 4th, 5th, and 6th, and pedal, shall each be *obbligato*, that is, individually different from each other. Meanwhile the player must not look at the pedals.

To become a good organist years of careful and conscientious application are necessary, and let the student remember that the unceasing study of Bach, Handel and other classical writers—can alone lead to success.

When the pedal-tone is required to be prominent or a solid foundation seems desirable, a third more of power may be allotted to it than to the others, providing care be taken not to combine with it couples containing stops of too elevated pitch.

The volume might probably be written upon the art of organ playing, but we can only indicate, we can but indicate and suggest. What we have said is not new, and perfectly well known to all good organists. We chiefly desired to inform the student of the organ, and to awaken an interest in a subject worthy of popular discussion and instruction, the more so that a regeneration and purification of the organ style of the day is becoming an urgent necessity.

## JAPANESE MUSIC.

**T**HUS is a popular art among the people of Japan. It is considered indispensable at any festival; and in every house at least a small number of musical instruments are to be found.

The *Koto* is a harp with thirteen strings, and the *Sambin* form part of the humblest bride's trousseau. Improvisors upon the guitar stand at every street corner who sing songs that they invent. In Yedo, there are three hundred and ninety-five tea houses where every meal is enlivened by music. There is not a single public house where the travarig girls who play upon the *Shoebachi*, the *Gusen*, the *Guemna*, and the *Gakken*, young gipsies who resemble a gitarra.

The musicians form a separate caste in Japan. Some are of the highest grade, and hold a place only in religious ceremonies or very important worldly festivities; others are independent, and ready to offer their services for private enterprises. The *Guemna* can be divided into four classes, the division being unfortunately influenced by wealth and political position quite as much as by merit. Those of the highest grade are called *Gakken*, and hold a place equal to the highest political dignitaries in fact principally associated themselves with musicians of this rank. Their best orchestra is in the service of the *Mikado* and is called *Gagakun* or *Gakken*. Among its artists are many famous names, and the quality of the text cannot be deciphered. Musicians of the second grade (*Guemna*) hold the same social position as the average Japanese merchant, and are taught the theory of the theory of music. The orchestra of the *Tycoon*, an organization called *No邦子*, belongs to this class.

The endeavors of a certain fellow to attract some modicum of attention to his unimportant person by appearing at the *Kunkie* in *Yedo* with what was then, wherever he got it, ungrammatical stuff published, are very funny, but as we are not out "gunning" for fees, he will not succeed in drawing our fire.

# Kunkel's Musical Review.

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L. D. FOULON, A.M., LL.B.,

Editor

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N this, the initial number of the eighth volume of KUNKEL'S MUSICAL REVIEW (the seventh under its present editorship) the editor has no excuse to make for the great interest of the first year. He has斗ed with the enemies as well as the friends his cause has made for himself and this paper, and he will be quite happy if he largely increases the number of both by means of his writings in the present volume.

THE year which has just closed has been an uneven one in the realm of music. If we except the *Morte Vitalis* of Gounod, which scope and general plan, as published, promises a work of unusual interest, but of which we really, as yet, know nothing; there has been no work created during 1884 which deserves more than a passing mention, nothing that can be called a great addition to the literature of music. No new stars of any magnitude have risen, and the musical scene has not received during the last twelve months any but any new concert singer or instrumentalist astonished any one. No great conservatories or other musical institutions have been founded and no large endowments have been given to those already in existence. Even in the matter of trade in musical goods and instruments, there seems to have been a general depression throughout the world. In a word, 1884 has not been a musical year. Let us hope that 1885 may be more satisfactory!

## MUSICAL PRECOCITY.

THE "infant phenomenon" in music is always the laughing stock of musicians and often the admiration and pet of the uninitiated. Every few weeks, one sees going the rounds of the press some story of the marvelous musical genius of some five year old boy or girl, who is sure to become a second Mozart or something even greater. This has been going on for a score of years to our knowledge, and probably much longer, and yet the oft promised second Mozart comes not. The fact is undoubtedly that, in a very large majority of cases, a very moderate amount of skill has been magnified by the ignorance of doing relatives in the matter of prodigies and have been written up for the press by some gallant reporter of dog-fights and "social sensations" whose knowledge of music was limited to the recognition of a vague difference between "Old Hundred" and "Yankee-Doodle"; but even making allowance for those cases, there must be a few where there was remarkable talent in the children. Then, why have they not been heard of afterwards? If we bear in mind the fact that even Mozart, who was undoubtedly a musical prodigy, received constant and regular tuition from his earliest youth until he reached

adolescence, we may find one of the causes why his would-be successors stop at the world-bound. But few of the precocious musicians we hear of have judicious and musically educated parents. Ordinarily, they are freely told that they are geniuses and, naturally, as such, are to be excused from the drudgery of study and practice. Of course, the parents belong to some chisel society or lodge, which, once or twice a year, gives a "complimentary" or "benefit" concert, and on those occasions these bright infants are put forward and made to go through their little pieces, while an unpaid *clapot* of the family's friends applaud to the echo the crude but ambitious performances of the youths, who are not so young as to be inclined to flattery. Thenceforth, whatever time and labor are expended by the youthful "genius" in the study of music, must be spent on learning show and usually inappropriate compositions; the hard work of systematic study is eschewed and while the harsc is brawling here and gambling there, the race is run and the tortoise has distanced him.

If the teacher remonstrates, papa and mamma hymn off and employ one who will be reader to recognize the wonderful talents of their offspring. The result is, in all cases, supercilious little fools who, as soon as they are left to compete with others in the open arena of the world, are distanced and forgotten by friends and foes alike—if indeed they have amounted to enough to have foes.

Again there are such cases where early development does not contain beyond a certain age, cases of rapid growth followed by rapid decay, which are not due to the character of the cultivation but only to inherent peculiarities of the individual.

But, if, in not a few cases, parents unwisely create an atmosphere of adulation about their bright children which stifles and destroys the talents which they would like to foster, by too early introducing them to the glamour of the concert room, we think there are many others in which the fear of the results we have depicted, an idea that any early training is a forcing process, leads parents to delay much too long the cultivation of the musical talents of their children.

In the first place, musical talents develop early, if at all. Still, a distinction should be made between the talent for creation or composition and the for imitation or performance. The latter is always an early gift. The history of music does not present a single instance, as we know, of a piano virtuoso who was not such at the age of twenty. We do not mean that there was no increase of skill after that age, but that a strong case for an artist had been obtained at that age.

The causes of this are obvious; one of the elements (not the highest but an indispensable one notwithstanding) of pre-eminence as a performer on any instrument is dexterity, a dexterity which can only be obtained while the nerves, tendons and muscles are still in their growing, formative, plastic period. The judicious practice of five finger exercises, for instance, cannot be begun too early with a child who is intended to be a pianist, provided its hands are large enough to reach without effort the consecutive keys—we say the *judicious* practice, because there might be such a thing as the bending out of shape (inward) of the little finger, if the child were allowed to strike the fifth key with the side of the finger, as it is not unlikely to do (especially if the action of the piano is somewhat stiff) in order to get the additional weight of its little hand and the more direct action of the muscles of its wrist to press down the key.

What is true of the piano is true of every other instrument. The earlier its study is begun, the better. The same is also true of the voice, if care be taken to cultivate the child's voice as that of a child and to watch its changes so as not to destroy them by undue efforts at improper times.

Talent for composition usually develops later, and few indeed are the compositions of even those whom posterity has called geniuses that were written before manhood which deserve to live; yet, even here, the flames of genius often began to burn in the form of compositions, even in the midst of difficulties, at an age when most of the parents of our day would, if they could, put an extinguisher upon them for fear of violating some supposed physiological law of development.

Handel, who, at the age of seven played upon the organ before the Duke of Weissenfels in a manner to astonish him, began writing "a sacred motet each week for exercise," under the direction of Zochan from that age until some years later, although he did not produce his first opera, *Almira*, until he was twenty, nor the oratorios upon which his fame rests until he was fifty-five years old.

Haydn, who says that he had "such facility in music that by the time he was six, he stood up like a man and sang masses in the church choir and could play a little on the clavier and the violin," wrote nothing worth preserving until he was past twenty, but, without having received any instruction in harmony or counterpoint, from the age of eight he wrote music "upon even blank paper of music, upon which he could lay his hands."

Mozart was undoubtedly a prodigy. At three years of age he began to pick up musical instruction from hearing an older sister play—at six he played at Court, and it is said that some of his compositions written when he was but nine or ten years of age, have a real merit. His first opera "*La Finta Semplice*" was written in his twelfth year. Prodigious though he certainly was, his father did not neglect the systematic training of his genius. Chernibini says of himself: "I began to learn music at six and composition at nine." By the time he was sixteen he had composed three Masses, two Dixits, a Magnificat, a Misericordia, a Te Deum, an Oratorio, three cantatas and a lot of smaller compositions, although it was not until he was twenty-eight that he began the series of works that made him famous.

Beethoven began composing at nine or ten years of age, although nothing worthy of him came from his pen until he was twenty-two or three.

Mendelssohn's mother, long before he had another for a teacher (and he had Mme. Bigot as a teacher at the early age of seven), had begun to teach him music, commencing with lessons five minutes long and gradually increasing the time as he became able to do more. He was but nine when he appeared in public as a pianist with great success, and from his twelfth year began composition systematically. It is probably due to the training so early begun by his parents that he is one of the greatest names in the history of the invention of composers writing little that is worth preserving before they attain early manhood, since his "*Midsummer Night's Dream Music*" was composed when he was in his eighteenth year.

Wagner's talent for composition exhibited itself rather grotesquely, as he himself admits, when he was yet but a boy, and Gounod's musical training began at his mother's knee although neither produced any great work before they had reached manhood.

Examples might be multiplied indefinitely but they all point the same way. Great talents for music develop early, talent for execution first, talent for production, if ever, later. Such talent when exhibited should not be repressed nor treated as a morbid condition, but cultivated carefully and systematically, but in the large majority of cases the exhibiting of precocious children as "marvels" or "prodigies" kills their growth as musicians and should be scrupulously avoided by their guardians.

## C. T. SISSON.

**M**E do not know when nor where the gentleman whose picture appears upon this page was born. We know he has been born on some bright day, for he is "lucky," if not lucky.

The fact that his picture appears in this issue is itself a proof of our allegation. At the close of last year we published determined to have in this issue the picture of some one of the authors whose compositions grace their catalogue. Not knowing just whom to select, they had the names written on slips of paper and placed them in a hat, and after a first draw, the person who came to their office was asked to draw one of the papers. She did so and when the paper was unrolled it was found that the name of Sisson had all the time been at the bottom of the hat. The editor was in possession of a good photograph of the victim, which was forthwith turned over to Messrs. Cramer & Lange, who deserved great credit for their excellent reproduction of the portrait of Mr. Sisson.

Of course this picture was (and is) to be a surprise to "Old Sir," as his friends familiarly call him, and yet we wished to obtain some data for a biography, which we have done. We have written Sisson telling him that "to settle a little bet" we wished to know the place and time of his birth, his connection with the music trade, the date of his marriage, etc. "The letter sent to New York reached him in Pittsburgh and from the latter place he wrote the little letter from which we quote briefly:

"I neither a horse race nor a game of base ball—I'm not even a national election and don't like to be present at such places—unless, I don't remember; what I know of is hearsay, and you who are a lawyer, would hardly talk that as evidence. I was married again in that transaction and don't wish to be held responsible therefor. My first connection with music was, I believe, a winter made out a hickory sprout fine spring day, i.e., my voluntary connection for I have a faint recollection of some amateur musical performances before-said but spontaneous audiences which had something to do with hickory sprouts selected by my elders. There were more in those days, strain. We are therefore reduced to a rehearsal of what we know personally of Mr. Sisson. He has for many years been in the West, and for the past several years, he ran two large music stores in Texas, but his knowledge of the trade of the west and his well-known business ability enabled him to become as manager of agencies to certain large Eastern houses, and Mr. Sisson sold out his stores in the last winter and is now on the road. His square-dealing secures him the confidence alike of his customers and of his principals. He is a lover of art in general and the author of a number of easy, but very tuneful, piano works, the best known of which are probably the "Oleander Blossom" series, published by Kunkel Brothers, from which the extract hereto appended appeared in this journal. We have heard Sisson as "lucky," but those who know him best all agree that his "luck" is mostly well-directed energy, or, as we Americans call it, pluck, in the cause of general good-nature. What a picture in the Review, Sisson will wish he had not answered us so diplomatically, but perhaps his nonsense will have proved quite as interesting reading as would have been a dry statement of dates and names of places.

## NATIONAL MELODIES.

**N**CROSSING the Pacific from San Francisco to Sidney, a highly cultured gentleman—in fact, a literary man—remarked to me that it was very "condescending" of me to play from time to time popular melodies at my concerts. I underline the word "condescending," as it is the pivotal column of my letter, and you will see why. Permit me to communicate, through the medium

of your valuable paper, my reply, which I will give faithfully, simply, and as briefly as possible. This matter being, from a musical and historical point of view, it is not so easy to condense it; but I will try all the same to do it as well as I can.

The gentleman was not a musician, and my verbal answer was as follows, and be it said once for all: "My dear friend, I am, as you remark,

very often requested to play at my concerts, popular music, familiar to all, and people who address themselves to me generally accompany their request, just as you did, with excuses for trespassing on the threshold of art's sacred temple for a moment's sunning. I draw your attention to say that when I play a popular melody I choose only such as have intrinsic musical value.

And here is where the thing makes out in on you and me. Sir! Suppose we request me

to play a trashy piece, even if popular—which sometimes happens—I simply refuse to comply; but I never refuse to play a familiar, popular melody.

Now let me further explain myself. The domain of art is infinite; it may have a beginning, but

most certainly has no end. It is infinite, and the

then the importance (on account of their family) the so richly decorative, constituting as they really do one of the highest ornaments and most faithful expressions of their nationality and characteristic individuality. But discriminating power is a rare gift to everybody. "*Qui bens distinguere possit non debet.*" All these arts are generally put indiscriminately into the same basket—the good and the bad together.

Now, then, this is bad, good, and magnificent literature, but a good deal of it is trashy, and so forth, in every branch of art; so there are mediocre, even absolutely bad popular melodies. And then again, there are good, fine, grand and sublime strains. Again, however, the authors of most of these melodies—especially the old ones—are unknown. They were probably composed unconsciously, in a moment of inspiration.

Let us again return to the most perfect gems to be found among the Scotch national airs, known almost to everybody. "*Wae wha ha'e*" a dear old song, about which friendly gatherings of Irishmen shake their heads all over the world, would lose much of their charm. How frank and straightforward is its flowing melody! "*Ye banks and braes*"—how it fascinates us with its exquisitely simple, yet touching, beauty. "*John Robin Gray*" a melody worthy of Beethoven, with its rugged and solemn, antique grandeur, and "*Johnie come I*" with its spirit stirring jollity! "*The Campbells are coming*," with its savage clanish majesty. "*John Anderson my jo*"—even though an old Gregorian melody—simple, gloomy and grand.

I could name many others, and perfectly good—Scotch, Irish, English, and of all other nations. Volumes could be written on this subject, but I must be brief and condense my remarks as far as possible. I must repeat again to you that all these melodies I have named have absolute and intrinsic musical value. They are, in general, and in reality tunes of poems. But I can take, for instance, the multitude of exquisite Irish songs. What a wealth of characteristic emoji I shall give there! I am nearly at a loss for sufficient expression. The last rose of summer, with its fragrance, fragrant sweetness; "*Silent, O Moylor*" with its inconsolable sadness; "*The harp that once in Tara's halls*," which art it?—the harp of the virgin glory, and others, and again, another, all magnificent melodic pearls—which Folin can wear with pride in his diamond chain. There are the innumerable gay, half-merry, half-sad, sturdy and jolly melodies in papa John's own son's hall. What beautiful strains we possess in his glee. In general, they are gay and jolly, jolly hornpipes. Don't laugh, my dear friend, those hornpipe dancing tunes are very fine, a thousand times finer than any of the thousands of pale-faced, uncharacteristic compositions in these melodic mines. What wealth you possess in these musical mines.

Let me name the English national anthem, "*God save the queen*." (King). Hasn't its strain the simple simplicity (excuse this phenomus), the grandeur of a Doric temple? They say it was composed by Henry VIII. It is, however, as exactly who its composer is; but how admirably it expresses English loyalty—permits me to express it thus—it adapts itself wonderfully to John Bull's voice. Who composed "*Rule, Britannia!*" including so many favorite national tunes. I omitted to mention the terribly popular "*Home, sweet Home*." Did it on purpose, and for a special reason? It is a mindless tune. It is a sad and melancholy one either. It is not English, and not American either, though the words which are so dear to all Americans are composed by an Englishman, Payne, an American. There are thousands of middle-class melodies far better than this favorite air. The music to Payne's words was adapted by Henry Bishop, and composed by him. It is a very mediocre, Sicilian air, and was first sung, I believe, about 1830, or thereabout, in an opera called "*Maid of Milan*" in London. The *prima donna* who sang it first must have sung it very well, and must have been very beautiful, in my belief, to



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have been able to naturalize into English this by no means brilliant Sicilian melody, but the words made the melody go down, just like the people were by the bad fish; and, as I said before, people are more easily impressed by words than in music. If they were, art would be always progressing, which is by no means the case; very often it remains stationary, and very often it goes backward. Art, however, is very dear to every body who speaks English. I know this. It is, and remains nevertheless, in its entire in popularity, though it has lost its originality, and will not kill me for daring to destroy the halo which surrounds so undeservingly this simple and by no means good melody. You can be sure that it is not the author of this song, but the author of a host of other wonderful melodies. You do not need this one, this special one, and just because you do not need it, you will stick to it, and only through the influence of your friends, will you be induced to give it up, though you are unblamed English, Scotch, and Irish musical geniuses, and I am their fervent admirer. What the author of the "Glorious" did was to dash, hasty in a moment of exalted patriotic狂想曲。 It could never have been composed and conceived in a normal time—never. Rongé de l'Isle's, a very probably bad poet, still he has composed (music and words) this stirring and heroic strain. About thirty-two years afterwards (in 1870) a political refugee, a Frenchman and a French author, fortunately for his fame generally unknown, this anthem is just as bad as the "Marseillaise." It is absolutely grand and glorious, and that is the Hungarian March, the Hungarian March—the March, the Rakoczy March, the March of Hungary—the composer of which is also unknown, and hence I suppose it was expressly composed for the march of the Hungarians in their heavenly leisure hours, and sent down by some mysterious agency to the land of the Hungarians, in order to have a celestial, grand, martial strain to represent them in the upper regions, and possibly to the Hungarian idea of fervent patriotism, and the archangelic composer in the heavenly spheres ought to have the great golden medal for the most beautiful strain given to us Hungarians such a celestial, heroic strain.

Now for a parenthesis. Hardly had I finished my admiring eulogy upon our own Hungarian national march, the March of Hungary, when my genealogist, the author of "The History of the Carnival of Venice,"<sup>1</sup> was a really popular tune, and if it had any musical value, scarcely had I recovered from my surprise at this unsophisticated inquiry into the origin of the march. The author of "Most Certainly," the tune of the so-called "Carnival of Venice," is a popular melody, and a good one; but what on earth it has to do with Venice is beyond me. It is, I am told, the march of about two hundred years ago; then, it is not Venetian at all, but a Neapolitan canzonetta ("Oh cara mamma mia"). Its melody was, I believe, first varied by a social, a great Italian singer, who, before the time of Paisiello, made a variation on this air, so did Ernest, and many others; and you may amuse yourself, my friend,—that is if you are able to do so, which I doubt—by making a variation on this air, and then comparing it with its possibilities. But will the variations be good? That is the question. If good, good; if bad, bad; but the music is certainly a very good one, and it is a pity that it is not more popular. There are only two chords to it, which chords alternate with imperturbable regularity on the tonic and dominant. For myself, I like it very often, but I must tell you, my friend, in a corner, that I never once wrote (yet) down a single variation. I always improvise them before the audience—never play twice alike—and before attempting to play generally I have to confess myself to the lack of clear charity of some musical guardian angel not to be present at the lunch. And now, my friend, after this diversion, let me resume again my remarks about pop-

lar melody. His instrumental works also treated and developed in their immortal works popular melodies. What is Chopin's music, but the very quintessence of his own Polish national feelings, in which his own grand national soul has told itself? What is Schubert's, but his dear, beloved Poland? And what is Schubert, but the Olympian and Elysian expression of the Polish national soul? The musical language of his aphoristic, philosophic, and lyric German heart was the language of the Polish people; but it is but a musically national Teutonic outgrowth of a basically lyrical soul. One of Mendelssohn's very best inspirations is a veritable *walz* in his Scotch symphony. He is not the composer

of the wonderful Austrian hymn? Had he composed nothing but this one melody, he could have added to it immediately.

It would quiete you many more examples among the great tone masters to corroborate my statements. Take the French musical literature of the time of Auber, Dibdin, Boieldieu, and Gounod ("Faust"), anything but transcendental musical expressions of their nationality? Or among the Italians—Carissimi, Scarlatti, Leo, or are they not the national expressions of their Latin race? And Glazka, the Russian composer, is he not the war-pupil of his national school? And who can name to-day one more, *de mente venio et ritus fortissimum*. Can it be any other than Beethoven, the Shakespeare of music. Did he not, this musical Shakespeare, write his wonderful plays and dances in his wonderful string quartets (opus 59); and what are after all the strings in Beethoven's symphonies but the strings of the people? Did he not, like Michelangelo, paint the people, and through the people, did he not exalt the highest, the very highest, artistic expression, just like Michel Angelo, in his imperishable works?

What name shall we give to the *andante* movement in the Seventh Symphony, and to his Choral Fantasy, written for piano, chorus, and orchestra? What name shall we give to his first symphony, that abrupt, heavenly outburst of the most exalted triumph, as simple as it is grand; in fact, it could not be simpler? All is expressed amazingly bold up upon the two most elementary chords, the *tonic* and *dominant*. And what name, this crowning glory in musical literature, but as I said before, the heaven born *folk songs* of deep, grand soul? It is nothing else, and that is enough. But does it grow out of the *folksong*, or develop from the *folksong*? There is the important question. The artist must know how to set a jewel; he must know how to enhance its beauties a thousandfold. In one word, he must be an artist, and must know art thoroughly.

"...and a conscientious artist, who knows what he is about—takes up a worthy, popular and national melody, he must show his appreciation of the gem in it, and if such a melody is purely national artistically; and if such a melody is purely national, he must never lose sight of its redundant national fragrance, and at the same time must be able to make it sing in a manner that will give it a *charme pur*. It would not be, as I said before, *un bon composition*, which you will agree, it would be more *un bon arrangement*. But, my dear sir, will you give me a glass of water?" It is not so.

ments. People very often excuse, in their presence, these wonderful melodies for their simplicity, and say to me, "You know it is only a simple melody." "Yes, I do know," is my answer, but you may as well excuse a flower on the ground of being a flower, or a beautiful woman on being a beautiful woman; and further, you must know, once for all, that if a melody is not simple it is no melody at all. Schubert, Mozart, Beethoven never wrote but simple melodies. You must never lose sight of

of his very important simple statement, and bear his eternal, verdigris truth continually in mind. A good song may insult these melodies by taking them prettily. The word "pretty" is really in insulting term applied to those songs. A ballad, or any other song without special and intrinsic value or individual character, written without any mother idea whatever—in fact, a composition by the author, placed here or there, easily fashionable (?) compositions—may be called pretty, do not care. But these are merely catch-songs.

No, never! Well their grand, and one would not express well their value. Therefore, for me, my dear son, do not excuse these simple national melodies. You will not find them in any collection; but they are not composed no; all they need is admiration, which it will receive. And take my word for it, they are a much greater treasure than any that banks can, do and will fail, but these melodies will be of value to a nation, after all other treasures, jewels, or any other jewels. Bear in mind what a treasure is to a nation. Be it Roman and other alien nations, but there art, however, no pharisees. Those treasures are still intact, when foregathered, as now, gone, gone! Foregathered is foregathered.

intentionally forewarned me by using such an expression as my condescending to play such names. No, I do not condescend. On the contrary I honor myself by playing these melodies, when I choose to do so, by ascending with them, *ad astram*, as high as I can. *Dixi et salvavi animam meam.*—**DOUGAR REMENYI**, in *Melbourne Argus*.

SCIENCE AND ART IN MUSIC.

THE laws of *timbre* are the basis of the theory of instrumentation, and also embrace the whole of harmony. Thanks to them, all that has been explained heretofore is reducible to one single principle; that is, that musical notes must satisfy the laws of harmony, and that this is the more perfect the more the notes of a chord reinforce the fundamental note. Thus the idea of the tonic and the fundamental chord loses its character of purely practical utility; it becomes a necessary consequence of this law.

Science has succeeded in taking in from one single point of view this grand and admirable assemblage of facts, which are required in the history and development of music. It is in a position to deduce rigorously the rules of the art of music, and could easily create it anew if it happened to be lost.

But I should not wish these words of mine to be in the minds of my readers; the idea that science can or desirous to be substituted for art, or art there is one which cannot be fully calculated, which no scientist indeed can explain up to a certain point when it has taken a palpable form; but which it can neither predict nor modify: this is poetic inspiration. As the most profound knowledge of grammar, of syntax and prosody, is not sufficient to produce a poetical composition, so the most accurate study of the laws of harmony and instrumentation would not be enough to create a composer. Composition and criticism are two diametrically opposite operations of the human mind: they ought to go hand in hand, and as far as possible, with a common agreement; but as far as they differ from each other, the critic will never be a great composer, nor the composer a true critic.

Even the most fantastic creations of man may link to certain laws which science has shown to be certain. There was a certain amount of truth in the belief of those great men of genius who have left an imperishable record in their works. They were only guided in their paths by feeling, fancy and inspiration. Science, however, has given us explanations which will always be there even in the future. Our thought, therefore, will never enter into our mind to prophesy what music will be fifty or a hundred years hence, and artistically speaking, whether it will be on the same level as the development of the art of painting or of the art of poetry. The more so as the aesthetic principles to which the art successively conforms have a absolute value; but it may be said with certainty that nothing thing will ever be accepted which is clearly contrary to the broad principles already established by science.

Much has been said about the great, substantial difference separating the Italian and German forms. The former are called simple, intelligible, direct, and the latter complex, obscure, confused, and obscure, and transcendental. And it is sought to find in this one of the characteristic features of difference between the two nations. It is true that at present most of the present-day Italian musicians have cultivated by choice and study, and it is also true that in German music the study of harmony and of choral and instrumental polyphony has been carried to an admirable degree of perfection. But it must be admitted that this has not been the case, and it would be a great mistake to endeavor to find in these facts a distinctive characteristic of the two nations. In the Middle Ages polyphony was exactly reversed; the first centuries of polyphony were characterized by a most artificial manner, followed movements made up of notes which were the characteristics of Italian polyphonic music up to the time of the Protestant Reformation produced in Germany simple and easy, simple song, a form of music at first simple and then simple and clear. No comparison is possible between the Protestant choristers and the Italian masters of the same era, who was, however, the great reformer of the simplification of Italian polyphonic music.

After this epoch the two nations continued, in respect to style, almost on the same road. Italy decidedly took the lead, thanks to her enormous musical activity, and to the considerable number of men of real creative power.

From this moment progress was rapid and continuous. Viadana wrote the first melodies, and added at their accompaniment the continuous basso Continuo, which may be considered as the inventor of expressive piano music. In this last true musical genius we owe the invention of the *aria*, which with its first and second part and repeat represents in itself almost that which the drama contains. In addition to his operatic representations he introduced the *recitativo obbligato*, and initiated by this the change from the first Italian style to the second, a change which is due directly to the influence of Monteverde, and Groco, thoroughly effected. Thanks to their efforts music threw off its character of great severity, and the rigid rule of harmony and counterpoint. In this way, and also through the bold innovator, Claudio Monteverde, in the contrary, underwent considerable instrumental development, with more broadly and freely disposed forms, and with a greater variety of expression, greater simplicity, and of freer scope. For the austere movement, was substituted clear, simple, ingenuous sentiments; plastic beauty, exact time, and a sense of rhythm. The most characteristic in the midst of most beautiful melodies, was the character assumed by music in the seventeenth century, a character which is especially to be recognized in the madrigal music; it can be seen, notwithstanding all efforts, the form still remained very primitive. This movement continued up to the eighteenth century. It passed close on through the eighteenth century, modified and with the history of this movement, the names of Persego, Piccini, Sacchini, Jonelli, Cimarosa, and Paisello remain connected. This creative activity was communicated to Germany, Italy, France, and a number of other countries. Men like Handel, Haydn, Bach, Gluck, Mozart, gave a wonderful breadth of idea to music; but, with the exception of Gluck, they must be considered as the continuators of the old school.

the Italian movement, which they carried out in much the same spirit as the Italian composers themselves. To show how little the two differed, we need only compare the "Matrimonio Segreto" of Cimarosa with Mozart's "Nozze di Figaro." One would say that they were two works of the same school, and composed by two brothers in art, of which the first was the most brotherly, most cheerful, and most elegant; the second the broader, richer, and more profound.

The distance between the German and Italian music is most evident in the case of the works of Wagner on the one hand, and the works of Rossini on the other. While in the middle of the last century the two schools did not differ much from each other, and the Italian music then was still in its golden age, the development of the art took a different direction in Italy. The last century is the century of grand Italian song. Italy surprised the world by the number of great vocalists it produced, and by the serious and solid method on which her school of singing was organized. The singers overran Europe, passing from triumph to triumph, fêted by all, adored by all. But it was precisely the great importance to which the Italian school of singing rose which became the cause of its downfall in real value. The singers of greater importance, as well as the thing of grandeur of Italian music composed. For them the composition was the pretext; their principal aim was to make themselves too important so that they could not be too simple to offend them; the means of shining, they substituted for simple melody a more complicated form, interpolating many slurs, cadences, ornamentalizations of every kind, and finally detaching them from the power and of musical taste. The great masters of that time submitted to this state of things, because they were compelled to do so. They were obliged to submit with scales, cadences, and difficulties of every sort himself, since alone could good taste be even partially saved. He who, like certain politicians, has been brought up at the court of a monarch in the hope of being thus better able to count in

The richness and variety of his forms are truly admirable; but it is evident that true musical conception must suffer under those continued shackles which this light and varied style sometimes finds itself in; for it is comic opera; and in this respect Rossini has left an undying model of grace and freshness in the "Barbiere di Siviglia." In his later works, however, the style of grand opera Rossini abandons this style almost completely. His last opera, "William Tell," is entirely without ornamentation, and in some parts—as, for example, in the trio and in the

conspiracy in the second act—rises to an incomparable elevation.

But this more chaste and correct style of Rossini's was formed away from Italy, by tendencies and ideas different from those that there held sway. For Italy, the alienation was effected, and could not easily be again undone. Under his more important successors, as Bellini and Donizetti, music acquired the character of simple song—often deep and feeling, often light, superficial, and coy.

The impression which the composer of "Norma" as produced, and still produces by his beautiful and deeply-felt melody, the interest that Donizetti has lost, and the reason why Bellini's best work ought not to make so long a flight of the fact that the superabundance of melody is not suited to the requirements of the modern stage. The music of Bellini was, however, always the spokesman of real sentiment; and dramatic expression was to a great extent obscured, and remained sought after. Then came Verdi, who, with the exception of Bellini, had absorbed all minds. For beautiful melody he substituted movement, which was not yet dramatic music, but contained strength and vigor, even now, which were wanting in the music of Bellini. His style of writing was pleasing in accordance with the national aspirations. Italy at that time was awaiting to a new life; she felt the want of something to express her national character. She was laid hold of the music of Verdi, made it popular, and used and abused it freely, in musical good taste and in the school singing. Let us, however, leave Verdi. He has greatly modified his style of writing, and has openly drawn nearer to the German school, or has at all diminished the great distance which formerly separated the Italian school of music from the German.

From "Nabucco" and "Ernani" to "Rigoletto" and "Il Ballo in Maschera," and from these to "Aida," the progress in this direction is continuous. These examples, besides being well known, are discussed everywhere with interest and eagerness.

Although the rupture came from the Italian side, was first brought about on the side of Germany. luck introduced and developed wonderfully the

marked. A greater separation took place, caused by Beethoven, the most and true creator of modern instrumental music. From this time the German school separated more and more from the common school, and it had trodden in company with the Italian school, Schubert, Schumann, and many like him, are only examples of gradation in this school. Music acquired a more and more individual character, and free singing became introduced. To use a celebrated phrase, which is perfectly expressive, we may say that the state of things as it now exists in German music the orchestra had become a big organ, only intended to accompany the singing; but it may also be said that in the German music there has been no new orchestral instrument. It must however be admitted that German music has undergone in this century a visible decline, in Germany it has remained ele-  
the study of harmony and grand orchestral  
and dramatic forms of musical expression,  
notwithstanding some too realistic and  
of some perdition, have been brought to a  
a high degree by the intellectual influ-

of Richard Wagner. We owe it to him, that he has not always insipid, and which we have been accustomed to consider as the most important part of the drama—has been substituted a more manly and independent form of poetry. The closer union of poetry and music, in which both arts advance with a regular step without one being smothered by the other, constitutes perhaps the most salient and beautiful character of his music, which is almost always lofty, most rich, and which transports

so ideal sphere. The school which takes into account a third important agent in musical history—that is, the influence exercised by Paris on the conduct of musical affairs. Placed, as it were, midway between the two extremes, it attempts to reconcile the splendor of French musical life and its mannerisms for amusement with some one of the important centers where many musical problems were worked out. It's here that we find that arose the struggle between Gluck and Meyerbeer, and that there was a struggle also there that the Italian Cherubini found a highly honored post, with his tendency toward German music. It was there that Meyerbeer, in his first style and created "Roberto il Conquistatore," "Giulio Usciano" in the "Empress of Morocco," and by his grandeur of conception will make famous immortal. Finally, it is there that the Italian masters have gone in search of congenital forms, as in Verdi's "Aida," Donizetti's "Faustina," "William Tell," Donizetti's "Faveri," "Don Sebastian," finally, most of Verdi's works, have arisen in this manner. The influence of Paris may be seen in all of them; that she insists on the grand style as a type of music, and that she has the good points of the German and Italian schools independently selected, and has founded the system of its own by clinging closely to the music mode. It thus maintains the Italian melody and song, but limited it to those cases in which it is compatible with dramatic expression, as adapted to the grand style, and its originality, as well as its German origin, gives it unusual importance. Lastly, it tried to obtain an intimate connection between words and music, with the desire expressed than carried out, of subordinating the words to the music.

It is natural that this school is best recognized by French composers who have written dramatic operas. Halévy, Gounod, Ambroise Thomas, Massaniello," have trodden his path. Whatever may usually be thought of eclectic things, the criticism of the Paris school has been of real importance. It must be considered as an earnest and successful attempt to unite from one common point of view two schools whose tendencies were very different. And from this attempt have arisen noble ideas and grand works of art which will exert a true and great influence even on posterity.

## MUSIC IN ST. LOUIS.

St Louis Choral Society gave the "Messiah" in one of St Louis' grandest halls on the evening of December 15, with a chorus of over 200 voices, a solo company of 15 on the stage, and an orchestra of "forty men." The performance was a success, but it could not be called a success nor a failure—the chorus did not sing well, nor did the soloists sing well, nor did the orchestra play well, but poorly supported by the audience, the performance was a success. Mr. Otten, a deserv-  
ing credit of credit for the results obtained, said that the "Messiah" was the best oratorio ever given in St Louis.  
The solo singers were Miss Lizzie Simon, soprano; Mr. George W. Porteous, tenor; and Miss Mary H. Meraldine, bass. Miss Simon has lately returned from Europe, where she has been studying, and has, indeed, heralded her as something phenomenal. Her mezzo-soprano voice of rather limited range, but of pleasant quality, was well received. Mr. Porteous was not oratorio, for the most part, with the exception of "I know that my Redeemer liveth," which he sang with good expression, but was not consecutive enough to satisfy critics who hear close criticism. The recitative "And suddenly there was a great地震" was well received. Miss Lansden has a voice and presence well calculated to make her a favorite. She is evidently no novice in the "Messiah." Her work was throughout. Mr. Porteous was letter-perfect in his singing, and his voice was well sustained. He is a man of much energy and enthusiasm, and his work was worthy of his talents. His runs, therefore, were correct, but not always well timed. He has a good deal of energy and practice, however, to accomplish what he deserves.

WHAT is the master with St. Louis audiences at oratorios? It is a question that has been asked a few days later at a popular Concert concert, when a few days earlier at

given, they applauded whenever they felt like it. One of these days we shall hear of St. Louis congregations applauding the organist.

The fifteenth Kunkel Popular Concert which took place December 11th, presented the following programme:

Part I.—*1—Piano Duet (Overture)* "Zampa,"—Meyerbeer. *2—Violin Solo*, (Op. 75) *a Andante tranquillo*. (b) *Allegro con brio*. (c) *Adagio*. (d) *Allegro vivace*. *3—Soprano Solo*, "Sleep Thou, my Child," *I. D. P. Fousas*. Miss Adele Lucia. *4—Clari-* *5—Cello Solo*, "Concerto fur vier Klaviere," (Op. 10) *W. C. Kunkel*. *6—Trombone Solo*, "Adeste fideles." *7—Flute Allegretto*, Mr. Laurent Brun. *8—Soprano solo*, "Scene and Aria," *G. Voelmecke*. *9—Trombone Solo*, "Die Schnecke," *H. Meyer*. *10—Piano Solo*, "Scallopine." (*Polska de Concerto*) *Aldes*, Mr. W. C. Kunkel.

Part II.—*1—Violin Solo*, "Gardi Owen" (Op. 23) *Vivacissimo*, Mr. Frank Geck, Jr. *2—Soprano Solo*, "Shadow Song" (From "Le Pardon de Ploermel"), *Meyerbeer*, Miss Eliza May. *3—Cello Solo*, "Andante tranquillo," *K. K. Kunkel*. Mr. George H. Wiesman. *4—Clarinet Solo*, "Theme and Variations," *W. C. Kunkel*. *5—Trombone Solo*, "The Young Girl Awakened," (*From "The Singing Lesson"*) *E. G. Kneller*. *6—Trombone Solo*, "Missa Brevis," Mr. John A. Robinson. *7—Piano Duet*, "Fantasia Kevinia," (*Grand Pétouf*), *J. J. L. D'Indy*. *8—Piano Solo*, "Mein Stern," *Casper, Frankenlein L. Stoeckenius*. *14—Mezzo-Soprano Solo*, "Die Schnecke," *H. Meyer*. *15—Trombone Solo*, "Die Schnecke," *H. Meyer*. *16—Cello Solo*, "Die Schnecke," *H. Meyer* and John A. Robinson.

This was in all respects an enjoyable concert. The Mezzo-Epstein in their piano solos substituted the well-known *Wiesmann* for the *Wiesmann* of *Wiesmann*. Miss Wiesmann who appeared for the first time since her return from her tour of Europe, was the recipient of many and costly floral offerings. Miss Matthews was not a well-billed soprano, but she sang with a clear, ringing voice. Mr. Kunkel in his two selections for clarionet showed that that instrument is to him what the violin is to Mr. Geck. Mr. Kunkel's *Concerto* was transposed at sight, as he has done successfully before, and the result was most satisfactory. When all was over, he forgot that he was transposing and voice which better be imagined than described. People here about have come to regard Mr. Kunkel as no ordinary individual, and when he has a success, they are sure that there will be discovery that he could make a mistake. Mr. Frank Geck, Jr., played with great spirit.

The sixteenth Kunkel Popular Concert took place December 20th. Slush below, mingled snow and rain drove, showered, and snowed, but still the audience was present. This was one of the most dreary possible. There had been a very unpredictable effect upon the audience, which numbered only a portion of the capacity of the hall. The reason for this, according to one, are readers can see for themselves:

Part I.—*1—Piano Duet, Overture* to "Rigoletto," (Grandes Part.) *2—Violin Solo*, "Mein Stern," *Charles Kunkel* and E. R. Krueger. *3—Chorus*, "Bayreuth," *Fusing*, *W. C. Kunkel*. *4—Trombone Solo*, "Die Schnecke," *H. Meyer*. *5—Piano Solo*, "Angelic Chimes," *Walter Coopers*. *6—Soprano Solo*, "Echo Song," *Miss Elizabeth Rosister Smith*. *7—Piano Solo*, "Variations," *W. C. Kunkel*. *8—Trombone Solo*, "Mein Stern," *Charles Kunkel* and F. R. Krueger. *9—Saxophone Solo*, "Die Schnecke," *H. Meyer*. *10—Trombone Solo*, "Recitative and Trio," *The Singing Lesson*," *W. C. Kunkel*. *11—Trombone Solo*, "Die Schnecke," *H. Meyer*. *12—Piano Solo*, "Mein Stern," *Charles Kunkel* and F. R. Krueger. *13—Trombone Solo*, "Die Schnecke," *H. Meyer*. *14—Piano Solo*, "Die Schnecke," *H. Meyer*. *15—Trombone Solo*, "Die Schnecke," *H. Meyer*. *16—Cello Solo*, "Die Schnecke," *H. Meyer*. *17—Trombone Solo*, "Die Schnecke," *H. Meyer*.

Part II.—*1—Chorus*, "Brilla Chorus from the Rose Mademoiselle," *W. C. Kunkel*. *2—Trombone Solo*, "Midsummer Night's Dream Music," (*Nocturne—Overture*), *W. C. Kunkel*. *3—Trombone Solo*, "Die Schnecke," *H. Meyer* and E. R. Krueger.

The execution of all the selections was excellent with the exception of that of the sextette and chorus from "Lucia," which was given with a certain amount of showiness, but little of overconfidence and carelessness in the part of the performers.

Mrs. Zeliee Rodister Smith, who we then heard for the first time, sang charmingly. Her voice is a light soprano of fine quality, and she has a decided gift for dramatic direction. She made many friends among concertgoers.

The piano playing of Messrs. Kunkel and Krueger (*on the piano*) was uniformly good. The *Wiesmann* was the occasion of general comment. It was universally commented that no such playing on two pianos had been heard in St. Louis since the days of the old *Wiesmann*. The *Wiesmann*, prediction, such nice balancing of power, such beauty of shading, such nice variety of tone.

Saint-Saens' Christmas Oratorio, which it takes about half an hour to execute, closed the concert and was given in excellent style. The *Wiesmann* was the best of the day. The *Wiesmann* grand piano we have mentioned, manipulated by Messrs. Kunkel and Krueger, was a most remarkable instrument. It was represented standing in a meditative attitude, with his right hand resting on the keys of a *diminished seventh* and his left hand thrust in his pocket. His head leaning on his right hand. His feet were firmly planted on the floor. The *Wiesmann* was given in full volume, on which are inscribed the names of his two favorite sons, bright and gay, and the names of some of his own chief works as they stand on the pedestal of the statue. The Committee were highly pleased with the model.

**THE HECTOR BERLIOZ STATUE.**—The committee recently paid a visit to the studio of Lenior, Jun., who has been committee-managed in the construction of the statue. The statue is a small model. Berlioz is represented standing in a meditative attitude, with his right elbow resting on a *diminished seventh* and his head leaning on his right hand. His feet were firmly planted on the floor. The *Wiesmann* was given in full volume, on which are inscribed the names of his two favorite sons, bright and gay, and the names of some of his own chief works as they stand on the pedestal of the statue. The Committee were highly pleased with the model.

The committee recently paid a visit to the studio of Lenior, Jun., who has been committee-



OUR MUSIC.

FANTASIA ON TANNHAUSER,<sup>1</sup>.....Jean Paul.

This is undoubtedly the best fantasia ever written upon this famous opera. Wagner is the dread of writers of fantasias. His melodies are not remarkable and they do not readily lend themselves to the clap-trap methods of ordinary composers of variations. Jean Paul, however, meets all these difficulties and overcomes them with such apparent ease that one would almost be tempted to believe that he did not exist. The clumsy attempts of other, even able, writers, prove however that if they do not exist for the composer they certainly did for all those who have gone before.

"*LUCIA DI LAMMERMOOR*," (Fantasia—Duet).—*Sidus Sidos*. *Sidos'* latest is always his best; this must therefore be the best of his duets until the next appears. "*Lucia*" is one of the most tuneful of fantasias and this is one of the most graceful duets of this grade ever written. Try it with your pupils and see how they will be pleased with it.

"*ANGELIC CHIMES*,".....J. J. Voelmecke.

We do not know how intimate may be Mr. Voelmecke's acquaintance with the angels; from his present round appearance and the reported state of his appetite, however, we should judge that if any intimacy is soon to exist between him and them, they will have to leave the realms above and take a trip to the earth. Probably the angels rang the bells of heaven rather loudly when he came into the world and jotted it down. If his transcription is correct (and we cannot deny its correctness) the angelic bells ring right sweetly and make a very pleasing piano piece of only moderate difficulty.

"*ALLEN'S ECHO SONG*,".....G. B. Allen.

This is a very pretty song for a soprano. In the hands of a singer of fair ability, it is very effective in the concert room. Good concert songs are rare. This is one of them.

The music in this number costs in sheet form:

*TANNHAUSER*.....Jean Paul \$1.00

*"LUCIA"* (Fantasia—Duet).....Carl Sidos 50

*ANGELIC CHIMES*.....J. J. Voelmecke 50

*ALLEN'S ECHO SONG*.....G. B. Allen 35

TOTAL .....\$2.45

## A QUERY ANSWERED.

DENISON, TEXAS.

**MESSRS. KUNKEL BROS., ST. LOUIS.**

Will you be kind enough to inform me through your correspondents' column if I am wrong in teaching my pupils that the dominant seventh chord is the *C major*, *B D F* and *C* is the diminished seventh in the key of *C major*.

The chord given *C E G* and *B* as given by the teacher in the Academy does not apply to *C major*, but it is the diminished seventh in the key of *D major*.

Refer to any good work on harmony. We recommend Goldbeck's.

## NEW MUSIC.

Among the latest of our issues we wish to call the special attention of our readers to the pieces mentioned below. We will send any of these compositions to those of our subscribers who may wish to examine them, with the understanding that they may be returned in good order. If they are not suited to their taste or purpose, they may be returned to us. The editor reserves the right to merit of the compositions, and it is a fact now so well known that the house of Kunkel Brothers is not only fonditons in the selection of the pieces it publishes, but also issues the most carefully edited, fingered, phrased, and revised publications ever seen in America, that further notices of this fact is unnecessary.

## Kunkel's Royal Edition

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## JULIE RIVE-KING'S

Great Edition of LISZT'S *TANNHAUSER MARCH* \$1.50.

This edition is the finest ever published. The annotations, *caisse* and phrasing, it contains will be a revelation to pianists who play this piece as published heretofore.

"*FRAGRANT BREZZI*," *Rive-King*.....60  
"SUPPLICATION," *Rive-King*.....60

## KUNKEL'S ROYAL EDITION

Standard Piano Compositions with revisions, explanatory text, caisse, and careful fingering foreign fingering by Dr. Hans von Bulow, Dr. Franz Liszt, Carl Klindworth, Julie Rive-King, Theodor Kullak, Louis Kohler, Karl Heinze, Robert Goldbeck, Charles and Jacob Kunkel, and others.

<i>A Starry Night</i> .....	Sidney Smith \$ .75
<i>La Balladine</i> .....	Ch. R. Igberg .75
<i>Wartlings at Eve</i> .....	Bribery Richards .50
<i>Monastery Bells</i> .....	Lebrecht Weil .50
<i>Return of Spring</i> .....	Thomson Moore .50
<i>Springtime</i> .....	W. C. Kunkel 1.00
<i>Spinetted</i> .....	Lüdtig .75
<i>Heidiwelt (Longing for Home)</i> .....	Albert Jungmann .35
<i>Chant du Berger</i> .....	M. de Colas .40
<i>Argentinian March (Silver Thistle)</i> .....	Popper Keitel .75
<i>Bohemian Dances and Bonnus Dances (Fantasia)</i> .....	Wolff-Pape .75
<i>Nocturne in D flat (Delighted Heart)</i> .....	Dohler .60
<i>Grand Galop de Concert</i> .....	E. Ketterer .75

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# TANNHÄUSER.

(Wagner.)

Jean Paul.

Andante maestoso  $\text{♩} = 50$ .

The musical score consists of four staves of music, likely for a full orchestra or band. The top two staves are in 3/4 time, while the bottom two are in 2/4 time. The key signature changes frequently, including G major, E major, and A major. Various dynamics are indicated, such as  $p$ ,  $p.cres.$ , and  $Beni legato$ . Performance instructions like "Ped." appear at several points. Fingerings are marked above the notes throughout the score.

The image shows a page of organ sheet music with ten staves. The music is in common time, with a key signature of four sharps. Measures 101 through 106 feature a continuous pattern of sixteenth-note chords in the upper voices, with the bass line providing harmonic support. Measure 107 begins a new section with a more complex harmonic progression, featuring sustained notes and eighth-note chords. Measures 108 through 116 continue this pattern, with the bass line becoming more prominent and the upper voices adding melodic interest. The page is filled with dense musical notation, including various rests and dynamic markings like 'ff' (fortissimo) and 'Ped.' (pedal). Measure numbers are placed above the staves at the start of each measure.

The image shows a page of sheet music for piano, page 5. The music is arranged in five systems. The first four systems each begin with a treble clef, a key signature of three sharps, and a common time signature. Each system contains two staves: the top staff for the right hand and the bottom staff for the left hand. The notation includes various note heads with stems, some with horizontal dashes or dots. Pedal instructions, indicated by the word "Ped." followed by a symbol, are placed below the left-hand staves in each system. The fifth system begins with a bass clef, a key signature of one sharp, and a common time signature. It also features two staves: the top for the right hand and the bottom for the left hand. The right-hand staff contains a series of eighth-note chords. The left-hand staff has a bass line with some eighth-note chords. Pedal instructions are present below the left-hand staff.



A page from a musical score for piano, featuring five staves of music. The music is written in common time, with a key signature of three sharps. The score includes dynamic markings such as *f*, *p*, *ff*, *molto rit.*, and *ard.*. Fingerings are indicated by numbers above the notes. Pedal markings, including *Ped.* and *C/PEN.*, are placed below the staves. The music consists of complex chords and arpeggiated patterns, typical of Liszt's virtuosic style.

*Cantando con espressione* — 60.

A detailed musical score page from a classical composition. The top section shows two staves for strings (Violin I, Violin II, Viola, Cello) and Double Bass. The middle section shows two staves for strings (Violin I, Violin II, Viola, Cello) and Double Bass. The bottom section shows two staves for strings (Violin I, Violin II, Viola, Cello) and Double Bass. The score includes dynamic markings such as *p*, *f*, *mf*, *cres.*, *cen.*, *do*, *ped.*, *marcato il canto.*, and *condenza.*. Fingerings are indicated above the notes, and various rests and note heads are present throughout the measures.



*simili.*

Piano sheet music in G major. Measures 5-8 show a continuous pattern of eighth-note chords. Pedal points are indicated below each measure. Fingerings are shown above the notes.

Piano sheet music in G major. Measures 9-12 show a continuous pattern of eighth-note chords. Pedal points are indicated below each measure. Fingerings are shown above the notes.

Piano sheet music in G major. Measures 13-16 show a continuous pattern of eighth-note chords. Pedal points are indicated below each measure. Fingerings are shown above the notes.

Piano sheet music in G major. Measures 17-20 show a continuous pattern of eighth-note chords. Pedal points are indicated below each measure. Fingerings are shown above the notes.

*dim.*

Piano sheet music in G major. Measures 21-24 show a continuous pattern of eighth-note chords. Pedal points are indicated below each measure. Fingerings are shown above the notes. The page number '8' is located at the top of the page.

*Allegro*  $\text{D} = 12$  or  $\frac{2}{2}$

*f*

*Cantabile*

The image shows a page of sheet music for a piano, consisting of six staves of musical notation. The music is written in common time and includes various dynamics such as forte (f), piano (p), and crescendo (cres.). Performance instructions like "Ped." (pedal) are placed under specific notes. Fingerings are indicated above the notes, and there are several rests and measures of silence. The notation is dense, reflecting a complex piece of classical music.

A page of musical notation for piano, featuring five staves of music. The notation includes various dynamics such as ***ff***, ***f***, and ***p***, and pedaling instructions like "Ped." and "Ped.". The music consists of six measures per staff, with measure numbers 5, 6, 7, and 8 indicated above the staves. The notation is dense, with many notes and rests, and includes some technical markings like grace notes and dynamic swells.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. \* Ped. 5

Ped. Ped. 6

Ped. Ped. 7

8

Ped. Ped. Ped. Ped. Ped. Ped. 8

The image shows a page of sheet music for a piano, consisting of six staves of musical notation. The music is written in common time and includes various dynamics such as *ff* (fortissimo), *p* (pianissimo), and *sforzando* (sf). Pedaling instructions, indicated by the word "Ped." followed by a number, are placed below certain notes or groups of notes. The first staff begins with a dynamic of *ff* and a pedaling instruction of "Ped.". The second staff starts with a dynamic of *p*. The third staff begins with a dynamic of *ff* and a pedaling instruction of "Ped.". The fourth staff starts with a dynamic of *p*. The fifth staff begins with a dynamic of *ff* and a pedaling instruction of "Ped.". The sixth staff begins with a dynamic of *p*. The music features complex chords and arpeggiated patterns, typical of Liszt's virtuosic style.

# LUCIA DI LAMMERMOOR.

(Donizetti.)

Allegro  $\text{d} = 144.$

Secondo.

Carl Sidus Op. 126.

The musical score is divided into three main sections:   
1. **Allegro  $\text{d} = 144.$**  This section begins with a piano introduction, followed by entries from the soprano and alto voices. The piano part consists of eighth-note chords.   
2. **Secondo.** This section is a piano solo, indicated by the instruction "Secondo." The piano part continues with eighth-note chords.   
3. **Larghetto  $\text{d} = 72.$**  This section returns to the vocal parts. The soprano and alto sing eighth-note chords, while the piano provides harmonic support with sustained notes and eighth-note chords.   
The score is written on four staves, with the piano part occupying the top two staves and the vocal parts (soprano and alto) occupying the bottom two staves. Measure numbers 1 through 11 are visible above the staves, and measure 717-6 is at the bottom center.

# LUCIA DI LAMMERMOOR.

(*Donizetti.*)

Carl Sidus Op. 126.

*Allegro*  $\text{d} = 144$

Primo.

The image shows a page of sheet music for piano, consisting of six staves. The music is written in common time and includes various dynamics such as forte (f), piano (p), and sforzando (sf). Fingerings are indicated above the notes, such as '1 2 3 4' and '1 2 3 4'. The notation includes eighth and sixteenth note patterns, as well as sustained notes and grace notes. The style is characteristic of classical piano music.

## Secondo.

Secondo.

measures 5-12:

- Measure 5: Crescendo (cres.)
- Measure 6: Sforzando (sf)
- Measure 7: Mezzo-forte (mf)
- Measure 8: Fortissimo (f)
- Measure 9: Mezzo-forte (mf)
- Measure 10: Crescendo (cres.)
- Measure 11: Sforzando (sf)
- Measure 12: Pedal (Ped.)

measures 13-14:

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14.

Primo.

The sheet music consists of six staves of musical notation for piano, arranged vertically. The first five staves are grouped under the heading "Primo." The notation includes various dynamics such as *cres.*, *mf*, *f*, and *ff*. Fingerings are indicated above the notes, often consisting of two or three digits separated by a vertical line. The sixth staff begins with a dynamic of *d.* followed by a measure number of 72. The music features complex chords and rhythmic patterns, typical of Anton Rubinstein's style.

*Allegretto*  $\text{d}.$  — 72.

### Secondo.

*Allegretto.*  $\text{d} = 72.$

Primo.

Sheet music for two flutes and piano, page 8. The music is in 3/4 time, key signature of one sharp. The first flute part (Primo) is on the top staff, and the second flute part (Secondo) is on the bottom staff. The piano part is on the right. Fingerings are indicated above the notes. Measure 1 starts with a forte dynamic. Measures 2-3 show eighth-note patterns. Measures 4-5 feature sixteenth-note patterns. Measures 6-7 continue sixteenth-note patterns. Measure 8 begins with a forte dynamic. The piano part includes sustained chords and eighth-note patterns.

# Carillon Angélique

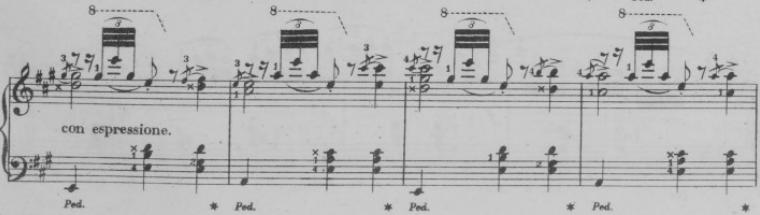
(ANGELIC CHIMES.)

J.J.Voellmecke

### An Evening Reverie.

This image shows the eighth page of a piano score, specifically measures 8 through 12. The music is in common time and consists of two staves. The top staff uses a treble clef, and the bottom staff uses a bass clef. The key signature is A major (no sharps or flats). Measure 8 begins with a forte dynamic (f) in the right hand. Measures 9 and 10 continue with similar patterns, featuring various dynamics like p (pianissimo), f (forte), and s (sforzando). Measure 11 starts with a dynamic of \* Ped. (pedal down). Measure 12 concludes with a dynamic of \* Ped. The score includes several rehearsal marks: '8' at the start of each measure, '9' in measure 10, '10' in measure 11, and '11' in measure 12. The instruction 'con espressione.' appears in the middle of the page.

GIOCONO.



Piano sheet music in G major, 2/4 time. The music consists of four measures. The first measure starts with a bass note followed by a treble note. The second measure begins with a bass note. The third measure starts with a treble note. The fourth measure begins with a bass note. Pedal points are marked with 'Ped.' and asterisks (\*) at the start of each measure.

Leggiero.

Piano sheet music in G major, 2/4 time. The music consists of four measures. The first measure starts with a bass note followed by a treble note. The second measure begins with a bass note. The third measure starts with a treble note. The fourth measure begins with a bass note. Pedal points are marked with 'Ped.' and asterisks (\*) at the start of each measure.

Piano sheet music in G major, 2/4 time. The music consists of four measures. The first measure starts with a bass note followed by a treble note. The second measure begins with a bass note. The third measure starts with a treble note. The fourth measure begins with a bass note. Pedal points are marked with 'Ped.' and asterisks (\*) at the start of each measure.

Piano sheet music in G major, 2/4 time. The music consists of four measures. The first measure starts with a bass note followed by a treble note. The second measure begins with a bass note. The third measure starts with a treble note. The fourth measure begins with a bass note. Pedal points are marked with 'Ped.' and asterisks (\*) at the start of each measure.

Piano sheet music in G major, 2/4 time. The music consists of four measures. The first measure starts with a bass note followed by a treble note. The second measure begins with a bass note. The third measure starts with a treble note. The fourth measure begins with a bass note. Pedal points are marked with 'Ped.' and asterisks (\*) at the start of each measure. The dynamic 'f' (fortissimo) is indicated in the second measure.

8

\* Ped.

con espressione.

8

\* Ped.

Harmonioso.

8

\* Ped.

8

\* Ped.

8

\* Ped.

8

\* Ped.

# Allen's Echo Song.

Words by Frederick Enoch.

Music by G. B. Allen.

*Allegretto* ♩ = 66.

*echo.*

Ped. Ped. Ped.

2. *Der Jäger klimmt den Felsenpfad Im dämmerschein hin-ab;* .... *Der*  
1. *Die Schatten schleichen über's Thal Schonglänzter A.bendstern;* Ton.

1. The shad-ows o'er the val-ley steal, The star of eve is come;.... The  
2. The hun-ter wends his wea-ry pace, A-cross the twi-light snow,... With

2. *Gruss des Alphorns ruft ihn zu "Komm, Jäger, komm herab!"* .... *Die Nacht ist da still ist's im Thal* Die  
1. *Spinnrad macht sich auf die Maid: Noch ist die Heer-de fern.... Der A.bendwind trägt ihr den Schall* Der

1. maiden leaves her spinn-ing wheel To call the wild flock home, ... The goat bells on the breez-es borne, Chime  
2. quickning step and brightning face, He hearsthe horn be - low, .... The night draws on, the day is o'er, The

2. Heer, de im Ver-schluss; Und wie die Maid am Thornochweilt Hört sie des Jägers Gruss....  
 1. Zie-gen-glöcklein hen.... Sie stösst ins Horn das E.cho bringt Des Grusses Wiederkehr.....

A musical score for two voices and piano. The vocal parts are in soprano range, with lyrics in English. The piano part includes dynamic markings like 'Ped.' and 'cres.'. The score consists of two systems of music, each with two staves: one for the right hand and one for the left hand.

*or thus 2<sup>nd</sup> verse.*

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is one sharp. The lyrics are as follows:

sweet by e - cho borne ..... The mai - den's cha - let horn. la.....  
 sweet by e - cho borne ..... The mai - den's cha - let horn. la..... la.....  
 siiss das E - cho klingt ..... Das fro - he Grusse bringt.

The bottom staff includes markings for "sostenuto." and "cres."

Musical score for orchestra and choir, page 10, measures 11-12. The score consists of four staves. The top two staves are for the orchestra, featuring woodwind parts with dynamic markings *p*, *f*, *pp*, and *ff*. The bottom two staves are for the choir, with vocal entries "la" on each staff. The bassoon part in the orchestra has a prominent role in these measures.

A musical score page showing two staves of music. The top staff is for the orchestra, featuring multiple staves with various instruments. The bottom staff is for the choir, with lyrics "la la la la la la la la la la." written below the notes. The music includes dynamic markings like forte (f), piano (p), and sforzando (sf). The conductor's baton is shown above the first staff.

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E. TOURIERE, Music Hall, Boston.

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ROLLER SKATING RINK  
(NATATORIUM.)

Nineteenth and Pine Streets.

CAPT. W. PRICE,

Supt.

he called the Berlin Opera House, "Hulsen's Circus" (Hulsen is the name of its manager). Here he gave his first concert, and was received with enthusiasm. He gave the Viennese to understand that in 1850 they did not yet understand Beethoven's music, and that he had to go to Paris to get it started a little consult in the hall and a box one in the daily press. The Vienna critics were very severe, and the author could not get them to like him, and they all were agreed that while as a musician Herr von Bülow was an unusually good artist, he was not a good man. But the public liked him. The Viennese, however, thought: "We must go there again for the sake of Bülow's music." And so it was, and then came that on Tuesday evening the large concert hall of the Musikverein was filled with people, and Bülow, who had never made no speech this time, but instead had given a short piano recital, was received with his faithful troops like a Meistersinger.

The author's opinion was this: "Great orators do right to make course speeches, and only small ones find it to their advantage sometimes to keep quiet. I will now go to St. Louis, and here I will give another speech. If I could learn by note if you have any sample sheets containin the first to steodys on a roolin i will send after some books if i see that i can lern by note yours truly

CHARLES SCHILLINGER.

### HOW THEY WRITE IN NEW YORK.

"Down Easter" are so fond of poking fun at what they call the illiteracy of the West that we succumb to the temptation to give as a specimen of New York's cut and dried political writing what we lately received by our publishers just as we go to press from one of the enlightened portions of the Empire State. Of course the types cannot reproduce the chirography.

Jan 3 1885

Dear Sirs

would like you wood send me the sample of the first two steodys on a piano and also i want you to let me now if you got in some way note if i can lern to play with them and if you can give anything if i could lern by note if you have any sample sheets containin the first to steodys on a roolin i will send after some books if i see that i can lern by note yours truly

Charles Schillinger.

West Salamanca

Catt Co

New York

REUBEN R. SPRINGER.

Born 1800, Died 1884.

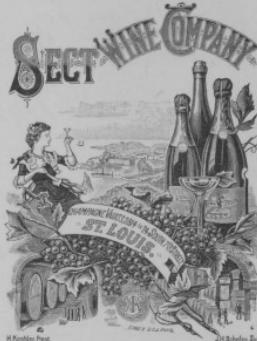
THE noble hearted and generous man whose name heads this notice was called over to the unseen life, Wednesday morning, December 23, 1884, full of years, and loved and honored by many. His name will long be remembered for the great services he has so largely contributed to the advancement of music in America, for although the great Music Hall was a gift to the city of his residence, the eccentric old bachelor was a man of far more than merely local interest. His donations to the College of Music have now placed it in the ranks of endowed institutions. The beautiful edifice which he built for the conservatory is the latest benefaction to that institution, apart from the legacies mentioned in his will. Our last meeting of the Mr. Springer was at the Odeon, at the Philharmonic concert, which he seemed much to enjoy.

Mr. Springer's gifts to Music Hall, the Exposition Building, and the numerous public purposes are recorded as follows:

|                                      |           |
|--------------------------------------|-----------|
| Original Subscription to Music Hall  | \$15,000  |
| Additional (November, 1870)          | 20,000    |
| Additional (April, 1870)             | 20,000    |
| Additional (January, 1878)           | 20,000    |
| To Organ Fund                        | 5,000     |
| Prizes for Singing                   | 10,000    |
| Art Museum Fund                      | 10,000    |
| Populist Building Fund               | 50,000    |
| New Building College of Music        | 50,000    |
| To the Odeon                         | 10,000    |
| Other charitable endowment           | 25,000    |
| To move the Post Office to Eden Park | 25,000    |
|                                      | \$405,000 |

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## THE NEED FOR THOROUGHNESS.

 The following is sent us for insertion by the secretary of the Petersilea Academy of Music, etc.

In this country where the fall from opulence to poverty is often sudden, and where the man of means should seek the advice of the graybeard, who have perhaps paid the price of a life's failure for their experience. Not the least importance of such advice is this: So far as you work to earn some one avocation which will yield a subsistence, if not a fortune; so that should adversity overtake you, you may have something to rely upon that can be sold or exchanged for another occupation if you say. Be not content with a superficial knowledge of it. Be thorough in it from the foundation up. There is always a demand for skilled labor, or a master of his business or profession whatever it be.

The following is an instance of such demand:

MEMPHIS, TENN., Dec. 18, 1884.

PROF. PETERSILEA,

Petersilea Academy of Music, Boston, Mass.

Your pupil, Mrs. Fitts, died last week leaving about fifty pupils without an instructor. Can you recommend a successor who teaches the Petersilea method, to class that meets on the 29th instant for consultation?

W. P. MILLER.

But this is only one appeal of many for thoroughness and Mr. Petersilea calls upon his former pupils and graduates to keep him notified of their residence if they wish to avail themselves of such opportunities as the above.

## "WHAT'S IN A NAME?"

It would seem from the following, related of himself by Franz Liszt, that America has not a monopoly of cant in music.

When I was very young, I often amused myself with playing school-boy tricks, of which my schoolmates were very fond, among them dancing. I would play the same piece, at one time as of Beethoven, at another as of Czerny; and lastly as my own. The occasion on which I passed most of the time in a room with piano and encouragement: "it really was not bad for my age." The day I played it under the name of Czerny, I was not listened to; but when I played it under the name of Beethoven, I was dead certain of the "Bravos" of the whole assembly. The name of Beethoven brings to my recollection another incident, which confirms my notions of the artistic capacity of the Conservatory of this for several years, the band of the Conservatory have undertaken to present the public with his symphonies. Now his glory is consecrated; the most ignorant among the public, who have never heard his original name; and even envy herself, in his impotence, avails herself of it, as with a club, to crush all contemporary writers who appear to elevate themselves above her fallen condition. She carries out the idea of the Conservatory, (very imperfectly, for sufficient time was not allowed me,) I this winter devoted several musical performances to the exhibition of his best known works, trio, string quartet, and piano. I made sure of being wearied some; but I was also sure that no one said so. There were really brilliant displays of enthusiasm; one might have easily inferred from the report that the crowd was subjugated by the power of genius; but at one of the last performances, an inversion in the order of the programme completely put an end to the enthusiasm, and even excited a trifling laugh. I played in the place of one of Beethoven. The "bravos" were more numerous, more brilliant than ever; and when the trio of Beethoven took the place assigned to it, and was to be held in audience, and even tire me; so much so, indeed, that many made their escape, pronouncing that it was a piece of importance in a concert-hall to presume to be listened to by an audience that could not appreciate the masterpieces of the great man. I am far from inferring by what I have just related, that they were wrong in applauding Pixis' trio; but even so, it did not fit in with the smile of pity the applause of a public capable of confounding two compositions and two styles so totally different; for, most assuredly, the persons who could fall into such a mistake are wholly unfit to appreciate the real beauties in his works.

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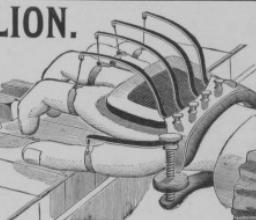
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Mr. J. A. KIESSELBOV, the agent of the Miller piano in St. Louis, has recently patented a novel match safe. It says there are no matches.

Mr. SIMS REEVES informs us that it is his present intention to commence an Australian tour in August, 1885. He will then return to America in October, and will remain here from among six to twelve months.

Mr. ARTHUR D. WELL, formerly of Boston, but now a resident of New Haven, Conn., has recently returned to Boston. Mr. Well was formerly connected with Eugene Thaw, the organist, as basso of his choir in Boston. Well's work, however, has been of a more venturesome character than that of a former student of Mr. Freund, in the same field. By the way, how does Freund correspond?

Our readers will notice elsewhere a full page advertisement of the new organ built by the firm of Wilcox & White. New England organs are recognized as strictly first class in every respect, and the company has a large and increasing list of clients in this country. We are glad to learn that the new Organ Company own and control several patents which those most interested in organs will find very valuable and greatly add to the worth of their instruments.

We take pleasure in calling the attention of our readers to the new organ built by the firm of Wilcox & White. We will be good news to those in search of a thoroughly competent instrument maker to know that the services of the renowned organists are being sought with interest. It is well to commend our instrument to our friends especially to the readers of the Review, who are in a position to appreciate its merits, and to the compositions from her pen that have graced its pages.

E. PAYSON, the ever genial, formerly manager of agencies for the Boston Organ Company, has recently joined the Wilcox & White Organ Co. He will be well soon, probably, explaining the merits of the genuine Ralph Waldo Emerson pianos, you know, and many more. We are glad to learn that he will receive the personal (spirit) supervision of the Sage of Concord. Undoubtedly he will be a welcome addition to the ranks of Sage or Concord eld, but mint and rye, or some similar mixture.

We see from European papers that Mr. Petersen was very successful in his recent tour of the United States. At Berlin, he was repeatedly requested and mentioned in the highest terms of praise by such famous critics as Goedebeck, Pfeiffer and Erdmann. Petersen's playing was frequently played before Liszt in July last, and he frequently exclaimed "Good God! What a player!" and "What a man!" and finally shook his hand and kissed her on the forehead like an admiring son.

Mr. MORAY, "An Englishman" of which we made mention some months since, is being designated as a humbug by Dr. Lemoine Brown and other distinguished English "voice doctors." The reason is that he has been unable to sustain the opposition comes from those whose occupation will be taken away by him. Dr. Lemoine Brown, Dr. Lister, Dr. Parker, Dr. Brown, etc., will say, in answer to inquiries (we have received several) that the man is a swindler, and that the name of the instrument for the misnomer, is the Italian

Journal. The following is what, amongst other things, Devilish says of Moray: "A man of small talents, but possessed of uncommon muscular power, equalled gymnast, swimmer, walker, runner, and dancer. His voice was strong, clear, and of a nature which was an extraordinary sensitiveness. A more perfect voice would take no repair. The least constant application, however, would injure his voice, much less injure his health. To spend any time in mere talk caused him to look frequently at his watch, and to be continually impatient. His voice was only satisfied when something was being done, such as music, or exercise."

Mr. JULES BAZETTE, the author, or co-author, of so many librettos, including those of *Prest!*, *Hannet*, *Mignon*, *Goliath*, *La Fille du Régiment*, etc., has written for election to the French Academy, a fact which he announced in a letter addressed to the Foreign Secretary of that Institution.

It is a well-known fact that the French Academy did not exist in the time of Quintus, since, despite Boileau's opinion, it admitted him into its membership. The Academy was only satisfied when something was being done, such as music.

M. JEAN BAZETTE, the author, or co-author, of so many librettos, including those of *Prest!*, *Hannet*, *Mignon*, *Goliath*, *La Fille du Régiment*, etc., has written for election to the French Academy, a fact which he announced in a letter addressed to the Foreign Secretary of that Institution.

In the time of Quintus, however, there was no Academy. In reality, however, it is not M. d'Haussonville, the author of *La Fille du Régiment*, who is my antagonist. The Opera and the Opera-Comique, so nobly mounted and supported by the State, deserve, perhaps, after the other theatres, to be considered as the best in the world, with poets, as they already are, on better grounds, without doubt, by their musicians."

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## ARE THE ENGLISH MUSICAL.



HO will say that Mr. Gounod would not have succeeded as a diplomat, after having failed in finding answer to his question itself. Congressmen often call together for the discussion of questions far less interesting. According to my idea, there exists no people that is anti-musical. Music is an element in human nature. There are individuals who are susceptible to refractory to musical influence; those are invalids. As yet there exist no hospitals to cure such invalids, but some day there may be—they would be the most numerous in the world, quite to other forms of barbarism to be managed and driven under foot. Time is too short to treat this very interesting subject "in extenso."

As for me, I must confess that I consider myself at the reception which England gave my works, and I know that England is faithful to her loves and hates. Accept, sirs, the assurance of my sincere regard.

C. GOUNOD."

ZIGGART'S PIANOFORTE had five octaves F to F, and Clementi's had six octaves F to F. In about 1790, when five and a half octaves were gained by adding to the compass C to C, and this compass was that of Beethoven's piano, he wrote his "Appassionata" in broadway, the great London house, to Beethoven in 1817, the one he had for the rest of his life. The general introduction of a six octave compass was made by the Englishman, Dr. C. H. H. Brewster, in 1811, when the six and a half octave compass also came in. The grand piano extended to seven octaves by G, and then A, upward, and to the lowest A, downward, was not everywhere completed until 1851.

Mrs. DE REMusat relates in her *Memories* the following anecdote: "In 1811, when the six octave compass was first introduced, it used to attend pretty regularly the Sunday receptions, and, on many occasions, the Emperor Napoleon, having a dim recollection of his face, went up to him, and said, 'Good morning, Sir,' and asked him his name. One day, wearied at hearing the same story told over and over again, he said to the Emperor, 'Sir, you may have made a more lasting impression, the moment the Emperor has heard your name, than by your instrument.' After a pause, he added: 'Well and who are you?' 'Gounod, Sir,' replied the young man. 'Gounod, Sir?—What is Gounod?' After this the Emperor always received him with a smile, and said: 'Good morning, Sir.'

Op. Mr. Tennyson, whose carnal appearance is somewhat like a story is told, which would be good if it were certain, that he was born with the heart of a friend in Paris, and one day asking his companion, who was a friend of his, to tell the porter the address to keep the fire in. His friend's response was, 'I am sorry, Sir, but I have no address, so that his orders to the porter assumed the form of *les tantes parisiennes*, with much demonstrative gesticulation. When Tennyson, who was a friend of his, heard this, he found the door of his room guarded by two stalwart men who were the porters. He was greatly frightened, of course, the more the men were convinced that he was a dangerous criminal, and resolved all his attempts to escape till the unlucky friend could speak to the porters.

Young American violinist, Miss Nettie Carpenter, who recently, on tour with Mr. Sims Reeves, achieved such a brilliant success, was accused of being a spy, and what seems to be a malicious and deliberate conspiracy. On Tuesday, November 1st, while attracted in Westbourne Grove by a sweet gathering of young people, she was suddenly seized by her long and flowing hair was severed from her head. The violinist, who was a member of the orchestra, and was playing in the Albert Hall, a similar outrage was perpetrated. The conductor very reluctantly resented the baseness of the act on consecutive days, and has given a reward of £1000. It is in some quarter or another professional jealousy has been strong, and it is not to be denied that, in view of her previous reputation, a detective has been employed to follow the young lady wherever she walks abroad. —*Even and Herald*

was a musical scandal, the like of which has never been witnessed before, was enacted at a concert given in the large hall of the Vienna Conservatory by Dr. Hans von Bulow. The audience, consisting of a number of a select class seen at the Grand Opera House in Berlin. The concert hall was crowded, and among the audience were the Archduke Rudolph, the Emperor of Austria, and Prince Theodor, of Bavaria, and many leading members of the aristocracy. The Emperor, however, was absent, and "Egmont." After the previous numbers had been played, Herr von Bulow stepped forward to the front of the platform, and, addressing the audience, said: "I have just heard the *Fremdenschau*, addressed the audience in a tone of mingled ill-temper and sarcasm, and said that the question in question had found fault with his previous performance, and that "Egmont" and that, as he would not like to wrong the great composer, he would play the "Allegro" of the "Musical Overture" of the Austrian Brahms. The public indignantly demanded that he should play the overture which after some hesitation on the part of Herr von Bulow, he did. Brahms' "Academical Overture" was then expected, but Dr. von Bulow, however, said: "I have not time to address the audience: "I cannot render it on the piano forte, and the musicians are too tired to play it themselves." It would be difficult to imagine a feeling roused among the public by Herr von Bulow's behavior. The Emperor, however, was present at the concert in Vienna again. Neither the presence of royalty nor the fact that he was performing to the most musical and appreciative audience in Europe could induce the Emperor to let his wounded vanity by an unseemly and unjustifiable manifestation.

"Sir,—You ask me whether the English are or are not a musical people? You place me thereby in a very delicate position; not so much because I am English, as because I am asked the question itself. Congressmen are often called together for the discussion of questions far less interesting. According to my idea, there exists no people that is anti-musical. Music is an element in human nature. There are individuals who are susceptible to refractory to musical influence; those are invalids.

As yet there exist no hospitals to cure such invalids, but some day there may be—they would be the most numerous in the world, quite to other forms of barbarism to be managed and driven under foot. Time is too short to treat this very interesting subject "in extenso."

As for me, I must confess that I consider myself at the reception which England gave my works, and I know that England is faithful to her loves and hates. Accept, sirs, the assurance of my sincere regard.

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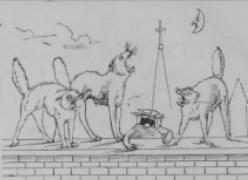
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A MUSIC SELLER announces in his window a sentimental song: "Thou hast loved and Left Me," for three cents.

A WORKER in a factory says he has just now learned he was a singer, repeating the only song for his own "satisfaction."

He said he wanted her to be his helpmeet, and she replied that she could never be more than assistant to him.

WHEN you see a crowd attracted by the sound of a little German band, you see what the French mean by a *fest en semelle*.

THE latest London song is called: "My Love She Is a Kit," which would make a splendid serenade for a small back yard party.

The manager of a church faint when asked if there would be music each evening replied: "No, there will be singing."

"If you don't want to hear the robes of your organist sing," says "The Organist of Truro," "don't have it printed on your umbrella."

A PHILADELPHIA baker refused to color Bob Ingersoll's portrait because it should never be said to him that "he died an infidel."

THE RUEFUL PASSION—one of the members of the St. Louis police force has had a singular fit, as is to learn how to pitch his voice.

"WHERE'S your partner, this morning, Mr. Hyson?" the detective asked. "He is not here, sir," said the constable, "I certainly replied the old man, "he died last night."

"THAT's the first hump of the season," remarked a dancing master as his young hopefuls sat down on a tack. Then the music stopped.

THE only jokers women like to read are those which reflect ridicule upon men. On taking up a paper a woman invariably

MUCH TEACHER TO PURCHASE—"You see the note with an open space? That's a whole note. Can you remember that?" "Just a minute, sir, I do not know what it is called."

THE ZESTY lady wears a wedding ring in her nose. A double purpose is thus served. It discourages promiscuous kissing, and she is in little danger of losing her ring. She means to wear it always.

"What would you charge me for your outfit?" asked List, when Prince Esterhazy, who owns immense flocks, inquired what sum a certain Hungarian mountian woud charge for playing only one place at a time.

"BREAK, break, break," is the song of the surf on the rocks of the British Isles. "Break, break, break," is the song of the sea on the shore of the Pacific. "Break, break, break," is the sad echo of the minstrel speaker, miles away.—*Forbes Leader*.

WHAT is the meaning of a back-biter?" asked a gentleman at a Sunday-school examination. This was a puzzle. It went over the class until it came to a simple urchin, who said: "It's the name of a dog."

THE Japanese premier, Prince Kung addressed General Grant in English, so called, trying to compliment him by asking him whether he had ever measured the height of the steppes. "I have not," he replied. "But I am a general, General! you you must to order!"

OUR dear son Gustav lost his life by falling from the spire of the church. His mother, however, knew the height of the steeple can measure the depth of our grief—*Oblivious of a German newspaper*.

IT is told that when a Chinaman marries an American lady in this country he amputates his queue. This is conclusive evidence that the weather in China has been a close friend to the life of the Chinaman.

A MINISTER walking with a friend stepped on an icy pavement and sat down on the sidewalk. Quoth his friend, "The fall of the church is near." "I see they do," replied the fallen preacher, "but I can't."

ACCORDING to the poet Campbell, "the sentinel stars set forth their watch to guard the earth, and the grand-father's clock" in the sky, we shall be willing to go up there. Their watch has never been set to music.

THE END OF ALL THINGS—*Midwest* (to her late servant)—"Well, Mary, how have you been since you left me, and where are you now?" "I am well, sir, and I am, I don't know anywhere, ma'am; I'm married, ma'am."

THE editor who squashed a juicy cockroach with the butt end of his pen, and lead pencil, and ink bottle, and ink-well, while uttering a coy expression, suddenly found a word, but it seemed to be foreign to the subject under consideration.

## Goldbeck's Musical Art. Madame Julie Rive-King,

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